



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

simplicity and beauty of the old Buddhist work, and our traditions are so entirely Greek. But in painting, while our artists have not perhaps drunk at the fountain-head, they have at least been given hints of hidden beauties by sight of the color-prints. Whistler and LaFarge admit this, while hosts of others are influenced half unconsciously.

The so-called "Oriental queerness" that so strikes the uninitiated is of course neither necessary nor desirable to copy ; but the more we see the work of Japanese masters, the more we find that they can teach us much in the use of color and of line, but perhaps most of all in the little understood art of arrangement.

It is perhaps not too much to expect that a few years will see Oriental masters in our art schools and Occidental students in theirs. The first that go over will have a hard time to get what they want, because of the language and the manner of life, for there is no "Quartier Latin," with its cosmopolitan population who know the ropes and can give them a hand. If they go into the country they will find no one but the high school teacher who can speak their language, and in all probability the high school teacher will not understand a single spoken word. There will be discouragement on every side, but one may be sure of the help and friendship of the Japanese people wherever he goes.

L. W.

IN THE JAPANESE ROOM, a number of prints, which date from the early eighteenth century,

have been placed on exhibition. They are hand-colored prints ; that is, the colors are not printed from a block, but applied with a brush to the print itself. They are noteworthy as the work of Torii Kiyonobu, Torii Kiyomasu, Okumura Masanobu, and followers of Kwaigetsudo.

Thursday Conferences

The Conference of Thursday, January 28, in the Italian Renaissance Room, by the Rev. Arthur T. Connolly, Rector of the Church of the Blessed Sacrament, on "Christian Art as Illustrated in the Baptistry Gates by Lorenzo Ghiberti," was repeated on Saturday morning.

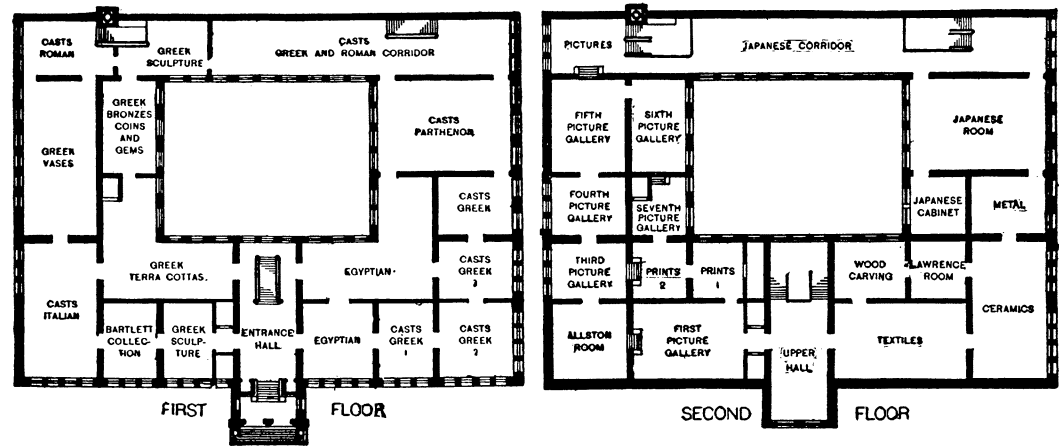
By the courtesy of the Trustees of the Public Library, the Conference of February 4, by Mr. Arthur Fairbanks, Director of the Museum, on "Museum Interiors Abroad," was held in the lecture room of the Library. The remaining Conferences of the series are the following :

Thursday, February 11, in the Japanese Corridor, by Mr. Francis Stewart Kershaw, Keeper of the Collections of Chinese and Japanese Art, on "Japanese Metal Work."

Thursday, February 18, in the Class Room, by Mr. Emil H. Richter, Curator of the Department of Prints, on "Early German Prints."

Thursday, February 25, in the Gem Room, by Mr. Lacey D. Caskey, Assistant Curator of Classical Art, on "Greek and Roman Gems."

Plans of the Galleries



OBJECTS NEWLY INSTALLED

PLACE	OBJECT	SOURCE
Upper Hall	Baptismal font, designed by Charles C. Coveney, executed by Wm. H. Ross & Co.	Lent by Brigham, Coveney and Bisbee.
Fourth Gallery	William M. Chase, Still Life, Fish	Purchased from the Hayden Fund, 1909.
	Edmund C. Tarbell, By the River	Lent by Harry N. Redman.
Textile Gallery	Objects reinstalled since the Barnard Exhibition,	
Case 19	Fragments of Persian rug, fifteenth and sixteenth century	Ross Collection, 1908.
Pottery and Porcelain,		
Case 20	Additions to the collection of Chinese pottery	Anonymous Loan.
Print Rooms	Exhibition of English Stipple prints	Museum Collection.